

THE BIRMINGHAM FILM & TELEVISION FESTIVAL '85

OCTOBER 24 - NOVEMBER 2 1985

The City Experience

THURSDAY
24 OCTOBER

New Release



Triangle 1/9pm
CHINESE BOXES

On the Town

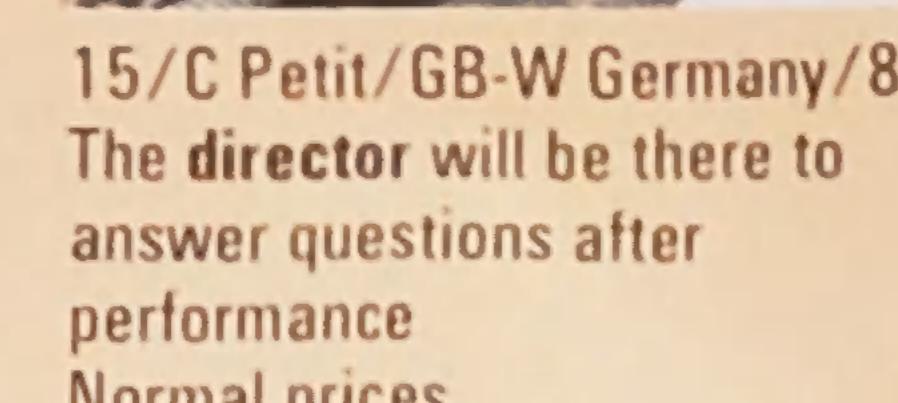
Triangle 1/7pm
FORCE OF EVIL
PG/A Polonsky/USA/84
Normal prices

City Tales

Triangle 2/7pm
WELL, IT'S A LIVING
M Connors/Central TV/85
GANGSTERS
P Saville/P Martin
(writer)/BBC B'ham/75
Free

MONDAY
28 OCTOBER

New Release



Triangle 1/10.15pm
THE PURPLE ROSE OF CAIRO
PG/W Allen/USA/85
Normal prices

On the Town

Triangle 1/11.15pm
MANHATTAN
15/R Scott/USA/82
Normal prices

New Release

The Futurist/10.30am
SUPergirl
PG/J Szwarc/GB/84
Free

Triangle 1/5pm and 9pm
THE PRINCESS
18/P Edross/Hungary/82
Normal prices

City Tales

Triangle 1/7pm
WEEGEE THE FAMOUS
A Piddington/Central TV/83
DEAD HEAD EPISODE 1
(SPECIAL PREVIEW)
R Walker/H Brenton
(writer)/BBC B'ham/85
Free

On the Town

Triangle 1/7pm
TOUTE UNE NUIT
15/C Akerman/France-
Belgium/82
J'AI FROID, J'AI FAIM
C Akerman
Normal prices

City Tales

Triangle 2/7pm
BRONX - AFTER THE FIRES
P Cannon/Central TV/84
THE DAILY WOMAN
(SPECIAL PREVIEW)
M Friend/B McLacerty
(writer)/BBC B'ham/85
Free

Black Film Week

Wide Angle/7pm
CEDDO
O Sembene/Senegal/77
Presented by Vokani
Free

The Crown, Corporation St/7.30pm
WOMEN'S FILM AND
TV NETWORK
A social with videos and
speakers. All women from the
film and TV industries welcome
Free

SATURDAY
26 OCTOBER

Day Event

Midlands Arts Centre/
11am-5pm
SOAP CITY
With the writers, performers
and directors of *Crossroads*,
Brookside, and *Emmerdale Farm*. Chaired by Dorothy
Hobson
£4 and £1 (concessions)

SUNDAY
27 OCTOBER

On the Town

Triangle 1/3pm
SABOTAGE
PG/A Hitchcock/GB/37
Normal prices

New Release

Triangle 1/5pm and 9pm
DETECTIVE
S Bell (animation)/TURC/85

On the Town

Triangle 1/3pm
SUNRISE
PG/F Murnau/USA/27
Normal prices

New Release

Triangle 1/5pm and 9pm
THE JOURNALIST'S TALE
S Bell (animation)/TURC/85
Normal prices

On the Town

Triangle 1/7pm
ONE OR TWO THINGS
I KNOW ABOUT HER
15/J Godard/France/66
Normal prices

City Tales

Triangle 2/7pm
OUR DAY OUT
P James/W Russell
(writer)/BBC B'ham/77
RECLAIMING THE CITY
P Cleary/Central TV/85
Free

New Release

Triangle 1/5pm and 9pm
LETTER TO BREZHNEV
15/C Bernard/GB/85

The director and writer, F

Clarke, will be present to

answer questions after the

9pm show

THE WOMAN WHO

MARRIED CLARK GABLE

T O'Sullivan/GB/PG

Normal prices

FRIDAY
25 OCTOBER

On the Town

Triangle 1/5pm
RADIO ON
18/C Petit/GB-W Germany/79
Normal prices

On the Town

Triangle 1/7pm
GUEST TALK: THE CITY
IN CINEMA
by Colin McArthur
Free

City Tales

Triangle 2/7pm
BLACK CHRISTMAS
S Frears/M Abbensetts
(writer)/BBC B'ham/77
EMPIRE ROAD: EPISODE 10
- THE WEDDING
H Ove/M Abbensetts
(writer)/BBC B'ham/79
HOMELESS IN HANDSWORTH
J M Phillips/Central TV/83
Free

Free Children's Matinee

The Cave/11.30am
THE WIZ
PG/S Lumet/USA/78
Free

On the Town

Triangle 1/3pm
SUNRISE
PG/F Murnau/USA/27
Normal prices

On the Town

Triangle 2/3pm
BERLIN - SYMPHONY OF
A GREAT CITY
W Ruttman/Germany/27
RIEN QUE LES HEURS
A Cavalcanti/France/26
Normal prices

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THE BIRMINGHAM FILM & TELEVISION FESTIVAL '85

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The City Experience

New Releases

Following its screenings at Edinburgh and other festivals, *My Beautiful Laundrette* (October 24) has already been acclaimed as one of the most provocatively enjoyable British films of recent years. Located in a Pakistani community in London, it charts the progress of Oman, a shrewd young Asian who takes over a dilapidated laundrette. With the help of his old school friend — a white boy who has got caught up with the National Front — he transforms the business into a neon-lit success. Hanif Kureishi's brilliant script provides a telling portrait of the economic and cultural realities of modern British society. The film combines comedy and fantasy to effect, and Stephen Frears directs an excellent cast headed by Gordon Warnecke and Saeed Jaffrey. Writer Hanif Kureishi and actor David Day-Lewis will answer questions after the 9pm showing.

Chinese Boxes (October 25) we learn in Chris Pettit's fourth and most pleasurable film to date, are a sequence of ever smaller cubes within one another, the last revealing the image of a murder victim to be avenged. Preparing to join his fiancée in Amsterdam, Langdon Marsh (an expatriate American played with the charm of early Nicholson by Will Patton) is trapped in a ghostly, neon-streaked Berlin after the sudden deaths of a heroin-smuggling associate and a teenage girl who literally passes through the night. A bar-owner friend and mysterious 'customs' man (Robbie Coltrane performing an Orson Welles cameo ahead of his years) both offer Marsh a way out, but only as a pawn in their duplicitous, gun-toting game. With an excess of plot staving off any safe resolution, the reduction of character psychology to a guiltless state of wonder proves a virtue after the hesitations of Pettit's more 'crafted' work in *An Unsuitable Job For A Woman* and *Flight to Berlin*. David Thomson/Time Out.

Director Chris Pettit will be at The Triangle after the film is shown.

Winner of a prize at this year's Venice Film Festival, *Letter to Brezhnev* (October 26) is another triumph for low-budget British film-making. 'Made for less money than some in the media put up their noses in a week', as one of the producers put it, the film was largely financed by the film-makers themselves. Scriptwriter Frank Clarke, who also worked on *Brookside*, has



provided a romantic, humorous story about two women from Kirby who fall in love with two Russian sailors and decide to get married. They discover that defecting may be easy if you've

just written the latest Nobel prizewinner, but it's not so simple if you want to go East and you're a woman, on the dole and from Kirkby. Supporting film: *The Woman Who Married Clark Gable*. Set in Dublin during the 1930s, in the golden age of cinema-going, this witty social comedy centres on an Englishman (Bob Hoskins) and his religiously devout Irish wife (Brenda Fricker) who prays nightly for his conversion to Catholicism. She also adores Clark Gable, and when her husband grows a Gable-like moustache she initiates a series of fantasies with attendant complications. Directed by Thaddeus O'Sullivan, and adapted by Andrew Pattman from a Sean O'Faolain story.

Following his controversial *Hail Mary*, Jean-Luc Godard returns to the screen with a film of unequalled visual/aural sophistication that is likely to dumbfound even his most trenchant critics. *Insofar as it has a plot*, *Détective* (October 27) concerns the machinations of four groups of extravagant characters who reside at the Hôtel Concorde in Paris and whose lives intersect. These seemingly random meetings provide Godard with an opportunity to explore his familiar themes. With its star-studded cast (Nathalie Baye, Johnny Hallyday, Claude Brasseur, Jean-Pierre Léaud) and witty references to film noir, *Détective* has many of the qualities that we associate with Godard's best work of the Sixties. Technically, the film is a tour de force, with Godard making the best use to date of Dolby stereo sound.

The Princess (October 28). It is the adolescent's privilege to escape, to dream. They flee from domestic discipline and the boredom in rural areas to capital cities, where they discover that they have not found an escape route to glamour and freedom but to uncomfortable bunks in hostels and monotonous work at machines — if they find work. 'Within this simplistic and over-exploited subject Pál Erdöss has woven a delicate, multi-patterned fabric, exposing reality from fiction. Erika Ozsda as Jutka has with her tough challenging face disguised a sensitive, vulnerable and lonely child growing up too fast as she cares for her friend's illegitimate child. That it is in black and white shows how much we have lost when we demand colour for all subjects. An outstanding work from the superb Hungarians.' John Warrington

Begun as a series of visual experiments — 'filming people I like in places and spaces that it likes' — Derek Jarman's *The Angelic Conversation* (October 29) grew, with funding from the BFI Production Board, into a setting for a group of Shakespeare's Sonnets — 'fourteen of the greatest love poems ever written' — a project the director had long cherished. Transferred successfully from Super-8 to low-band video, high-band video and finally to 35mm film, a process that is both innovative and economic, the images have been given a uniquely textured effect to accompany Judi Dench's reading of Shakespeare's words. Supporting film: *Imagining October* Derek Jarman's short film is essentially about a clash of ideals. Its narrative thread is created around the creation of a painting — a group of

British soldiers arranged in what appears at first to be a traditional pose. A closer look reveals that they are carrying a red flag. Inter-cut with this is a footage of the Soviet Union, shot on Super-8. In interweaving the two strands, Jarman implicitly critiques both West and Eastern blocs whilst engaging at the same time in a poetic examination of the relationship between sexuality and politics.

The Crazy Family (October 30). Moving into a new apartment, the Kobayashi family are faced with the problem of accommodating Grandfather, an itinerant whose obsession with the values of Imperial Japan incenses the rest of the family and provokes divided loyalties.

'Ahering to the credo that nothing succeeds like excess, director Sogo Ishii begins to transform an old story of domestic oppression into a cinematic nightmare. Thus the characters' actions become increasingly irrational: the head of the family, unwilling to cast out his father, decides instead to dig a hole for him... i the dining room! In the process he unearths an army of white ants — an event that totally unhinges the film's main protagonist and leads to terror and destruction! Jerry Sliwa

The Element of Crime (October 31). The style of this Danish movie by Lars von Trier is a madcap mating between Orson Welles and Jorge Luis Borges, as the English-speaking cast plough through a murder plot as mathematically surreal as any Borges yarn, amid holocaust chiaroscuro and vertigo camera-angles that recall the giddier moments from *Touch of Evil*... The landscapes encompass wrecked and rainy roads, tumbledown Conradian hotels and blitzrieg'd brothels. And at times the new investigative leads followed by the battered detective (Michael Elphick) take him into film noir equivalents of a Glen Baxter cartoon: 'I'm trying to remember an easier way to the files', he says in voice-over while climbing down a 100-foot rope into the flooded police station vaults! Nigel Andrews

Suburbia (November 1). 'A band of no-hope teenagers, the product of such '60s failings as parents who got creashed in Vietnam and sidetracked by dope, get together in a deserted tract development and call themselves TR, The Rejected. They survive by

raiding garage freezers, dress up in punk fashions that seem out of time and space in the California of the '80s, and exhibit a touching innocence and solidarity beneath their regulation aggression. By living free, they alienate the local rednecks, and a tragically violent outcome is inevitable.' Kim Newman/City Limits

Hail Mary (November 2). Jean-Luc Godard's portrayal of the immaculate conception in a modern setting was always likely to attract controversy

and protests have greeted its openings in France, Spain and Italy. Godard's Mary, who works at her father's petrol station, is never explicitly presented as the Virgin Mary, although she is a virgin who becomes pregnant. This fulfills the prediction of a customer at the station. Supporting film: *The Book of Mary*. A short film by Anne-Marie Mieville, who has been working with Jean-Luc Godard since 1972. Mary, 11 years old, is caught between her parents, who are on the verge of separation.

Writers and directors represented by *City Tales* will be taking part in the BBC Forum on screenwriting (*Little and Large*) on November 2 at Midlands Arts Centre.

AWARDS

The Festival will be presenting two new Awards. Central Television is giving £1000 for the *City of Birmingham Award* in recognition of 'a significant and original contribution to the cultural life of the City'. Open to both groups and individuals, the Award may go for production, exhibition or educational work. The *Samuelson Award* (presented by the Samuelson Group which began in Birmingham in 1913) will go to an 'innovative portrayal of the "City Experience" in either a film or TV programme.'

Both Awards will be presented at the *Festival Dinner* on November 1 in the Banqueting Room of the Council House. Tickets (£15) from the Festival Office.

On the Town

One of the great moments of the American cinema is when Gene Kelly, Frank Sinatra and Jules Munshin (three sailors on shore leave in the 1949 musical *On the Town*) race from one tourist locale to another singing 'New York, New York'. Equally compelling in cinematic terms is the image of the city as impersonal and destructive in, for example, the 1926 German film *Metropolis*. Although the former constructs the city as a place of excitement and opportunity and the latter as a place of alienation and dread, both engage with the fact of the City as a powerful force.

The rise to prominence of the City in discourse was not a casual, neutral affair. The process was heavily saturated with ideologies about what the city was and what it implied for human beings, whether it liberated or crushed them. As is so often the case in popular art, these ideologies about the city were articulated within sets of oppositions in which the qualities of the city were contrasted... sometimes implicitly as in *On the Town* and *Metropolis*, sometimes



explicitly as in *Sunrise* (1927) or, more recently, *Witness* (1985)... with the qualities of the country. What the cinema was doing here was 'tuning in' to an older debate, going back at least to the late eighteenth century, in which the onset of Romanticism threw into crisis people's perceptions about 'human nature' and the environments in which it was formed.' Colin McArthur

Colin McArthur gives the Guest Talk on October 25 at The Triangle.

On the Town, a retrospective of The City in the Cinema plays at The Triangle throughout the Festival.

City Tales

A programme of films from both BBC Pebble Mill and Central Television uniquely 'back to back' — a drama with a documentary, covering aspects of the Festival's theme of *The City Experience*. The *New York of Weegee the Famous and Bronx after the Fires*, the Liverpool of Alan Bleasdale's *The Black Stuff* and the Birmingham of *Gangster's, Well It's a Living and Baker's Dozen*. Special previews (rare events in British television) include *The Daily Woman* and an episode of a new series *Dead Head*.

Vokani Film Circuit, together with two local production groups *Endboard* and *Macro*, is presenting a series of films, old and new, by black film makers. Showing at the new *Wide Angle Film and Photography Workshop* which has a purpose-built studio cinema. There's an account of the year 81, beginning with the deaths of 13 young blacks in New Cross, and ending with rioting in Brixton and elsewhere in *Blood Ah Go Run*, the much acclaimed Territories, challenging the conventional modes of documentary, particularly in relation to black politics. Two films from Segal by *Sembene*, one of the masters of new African cinema, and an animated satire, *Hairpiece: a Film for Nappy Headed People*, and more make this a rare opportunity to watch so many and varied films in one week.

The *Black Film Forum*, to be attended by film makers from all over Britain, is on November 2. Everyone welcome.

Wide Angle Film and Photography Workshop has its *Official Opening*, in the presence of the Lord Mayor of Birmingham, on October 30 at 5.30pm (not 6.30, as stated on the calendar, over).

Free Children's Matinees

An unusual feature of the Festival, reflecting one of its main aims of involving as many as possible. *The Black Stallion*, at a special event for schools, will be introduced by *Philip Simpson* of the British Film Institute. Of the film, he says, 'it reminds us of what film can do better than any other medium.' The spectacular *The Thief of Bagdad*, with its dazzling succession of djinns, magic carpets, flying horses and giant spiders and special effects not yet surpassed. An inventive re-working of *The Wizard of Oz*, *The Wizard*, stars Diana Ross and Michael Jackson amongst an all-black cast. The latest of the supercycle, *Supergirl*, the other side of *The Muppets*, *The Dark Crystal*, and *Jaws 3* complete the programme which takes place in cinemas all over town.

Day Events

Channel Four is sponsoring *Soap City* which will give a rare opportunity to meet and talk to those who create some of Britain's most popular soap operas. Producers, writers and actors from *Brookside* (Mersey), *Crossroads* (Central) and *Emmerdale Farm* (Yorkshire) are among those who have agreed to take part. There will also be screenings of early episodes of British soaps and a chance to see an episode of an American day-time soap, *All My Children* (ABC). *Dorothy Hobson*, author of *Crossroads*; Drama of a Soap Opera takes the chair. October 26.

The Women's Film Consortium has taken over *The Irish Centre* (October 29) for a day to present a range of films and videos, *Living in the City*. To make it easier for women to attend there's an all-day crèche, special films for children and transport. Contact WFC on 772 4217.

The TU/TV Day School will involve national union officers and video and TV producers talking about access to broadcast TV, distribution and co-production between unions. October 30. TURC premières *Rights Not Wrongs* in the evening.

BBC Pebble Mill sponsors *Little and Large*, a Forum on Screenwriting involving a large number of authors, most of whom manage to work successfully for both the small and large screen. *Michael Abbott* (Empire Road and Black Christmas), *Philip Saville* (Gangsters and Blackstuff), *Howard Schuman* (Rock Follies), *Malcolm Mowbray* (Days at the Beach) *Hanif Kureishi* (My Beautiful Laundrette) and *Anne Devlin* (The Long March) are among those who've agreed to take part. *Cherry Potter*, of the National Film School, is the chair. November 2.

City Tales throughout the Festival features the work of these writers and producers. *My Beautiful Laundrette* receives its Birmingham Première on October 24.

Black Film Forum is on November 2 (see *Black Film Week*).

The Birmingham Film and Television Festival 86 runs from October 23-November 1, 1986.

EXHIBITION

The Samuelson Group is providing a display of vintage cameras and memorabilia connected with the firm's involvement with the film industry at the beginning of the century. The exhibition will be on view in *The Photography Gallery at The Triangle*.

Sponsored by Davenport's Brewery, BBC Television Pebble Mill, Central Television, Samuelson Group, West Midlands Arts, Channel Four Television, Birmingham Film and Video Workshop, Deco Profiles, British Film Institute, Midlands Film Services, DER, Birmingham City Council.

Tickets available from the Ticket Shop and Tourist Information Centre, City Arcade, B2, 021-243 2514 and the venues For other information phone 021-235 3008 or write to Birmingham Film and Television Festival, Department of Recreation and Community Services, Birmingham City Council, Auchinleck House, Five Ways, Birmingham, B15 1DS

Delegates to the Festival are welcome. £30 entitles the holder to admission to all events including the Festival Dinner and the Awards The Davenports Festival Bar at The Triangle will be open for evening performances

All Over Town

Vokani/Wide Angle Film and Photography Workshop, Birmingham Community Association, Jenkins Street, Small Heath, B10 021-772 2889	The Triangle, Aston Green, B4 7ET, 021-359 3979/4912	The Futurist, John Bright Street, B1, 021-236 3366	Odeon Film Centre, Queensway, Holloway Circus, B1, 021-643 6101/1046	County Hall, West Midlands County Council, B4, 021-300 6064 (Economic Development Unit)
Midlands Arts Centre, Cannon Hill Park, B12 021-440 4221	ABC Bristol Road, B5, 021-440 1904/0644	Ikon, John Bright Street, B1, 021-643 0708	Irish Centre, Digbeth, B5, 021-772 4217 (Women's Film Consortium)	Council House, Birmingham City Council, Victoria Square, B3, 021-235 3008 (For Awards Night information)
TURC, Frederic Street, B1, 021-233 4061/236 8323	The Cave, 516 Moseley Road, B12, 021-440 3742			